NEW TRAVELING TOGGERY.

Costly Whims and Fashionable Fads—Tussore Silk Is the Ideal Fabric.

New York, June 22.—Extravagant as the practice may seem, there is a deal of deep seated economy displayed by the women this spring who have had their traveling dresses made of silk. Weighed in the balance against this fabric, all other weaves will be found wanting for this especial purpose. It is the one thing at once cool, clean, light of weight and defiant of dust and wrinkles. A good, simple foulard, or better yet, a fair quality of tussore can cross the continent in summer weather and come forth from the ordeal without even the smell of the stuffy sleeping berths in its folds. This is more than can be said for woolen, while linen, under such a test, gathers stains and wrinkles at every mile.

The silks that are as ring-streaked, speckled and spotted as Jacob's cattle, find especial favor in the sight of the women who are now voyaging about the country, else they cling to a peculiar shade of pale brown known as string color, and wear soft white pique

SMART TRAVELING TOILETS.

chemisettes and revers adjusted to the waist freshly every day.

WHEN SMARTLY SHOD.

Brown shoes, high or low, they adopt for traveling both by sea and land, and as all the skirts and traveling gowns are very abbreviated, certain artful devices have been resorted to by the shoemakers to give the patroness, possessed of an unfortunate pair of feet, more symmetrical proportions. The prettiest brown shoes have darker vamps than uppers. That is, the vamp is made of varnished or enameled brown leather, and the upper of thinner, lusterless skin. This helps to trim down the size of a foot greatly, while the opening over the instep is cut very wide and underneath the varnished leather tongue a little strip of padding is laid. By such means a low instep seems to gain height, especially when the heel is cut on what is known as the military form.

Women with pretty feet to show below their short duck skirts wear ties of black, highly polished veal skin, having tops of sapphire blue dressed leather. This veal skin is the hide of the very young calf, so treated that it is as soft as dog-skin, and assumes a high polish. With blue uppers on these smart ties blue heels are used, the rather heavy extension soles are stitched with blue, blue silk ribbons run through the eyelets, and throughout the shoes are lined with blue satin. Their shape is essentially sensible, however, and in contrast to this footgear many women who sail for foreign lands fit themselves out for the voyage with white canvas rubber soled ties, white duck short skirts, white linen shirt waists and white straw round hats, trimmed with a bias strip of wire-edged white taffeta. For defense against breezes dark rough serge capes and coats are carried. The capes especially have all their edges bound with white or dark-colored glace kid.

From the laundress' point of view, this dressing in white on board steamer is an extravagant thing to do, for decks are daily powdered with black waste from the tall funnels. All this, however, is of no weight with the woman

A DECK ULSTER.

who knows howto look her best at sea, who protects her hands from sunburn by a pair of the new washable glace gloves and ties over her face a chiffon veil bearing big white silk dots.

Now, the veil manufacturers would have us believe that in its effects on the eye, the white dot is positively soothing, and therefore a blessing to be courted. Such veils, and especially these for out-door wear, are regularly made up with a draw string across the front, where it gathers over the hat brim, and in the rear, instead of pinning over the brim, the ends of the veil are cut short, pleated up close and togged with very narrow white ribbon. These two ribbons the wearer ties across her back hair, and the device is neat, secure and becoming.

LACE FROCKS THE RAGE.

Breathes there a woman with soul so dead who never to herself has said, "I must have a lace gown?" Beginning with close lace mitten sleeves, growing gradually with deep Spanish flounces and broadening into shawl capes, the epoch of lace is moving down upon us. The times are ripe for a lace revival, and in consequence the market in old laces, once at so low an ebb, is growing strong and steady.

If you have inherited a quaint old Chantilly lace shawl from your mother get it out and put it on your back. Drape it over a lining of burnt orange silk, over which goes a facing of chiffon before the lace is applied. Don't cut the shawl, but drape it in its natural fold from your shoulders back, for the shawl shape is followed slavishly in the cutting of all the new shoulder draperies.

Superb white lace shawls are thrown over Rose du Barry and turquoise blue brocade for evening wraps, while the white lace dresses are first draped on cream mallines net and this in turn has a foundation of cream satin. A marked preference in laces is shown for the best old or new Irish manufacture over the finest Italian, Flemish or French Point, Limerick, Carrickmacross and a new needle lace called the Cadogan, lead in popularity. The last mentioned is worked under the especial patronage of the Countess of Cadogan and shows an artistic blending of the shamrock and harp in every pattern.

DUST COATS.

Irish lace is not the only manufacture from the Emerald Isle that is winning its way this season with American women. All shades of green Irish frieze are used for outing skirts, and stout yachting and traveling dresses. The best Irish make of this goods produces a practically indestructible fabric, that is light, springy, almost waterproof, and if the frieze comes from the center of the cottage industries and is hand woven and hand dyed, its color and quality cannot be too highly extolled. Some of the smartest deck ulsters are wrought of green frieze and made up with flat brass or silver buttons to copy the picturesque model of the long coat worn by the peasant in the west of Ireland.

For light weight dust coats, used so much by women who knock about the country in railroads, are built chiefly of a fine goods known as porter's linen. It is blue, of a deep ragged robin tone, such as the railway and steamship porters wear in summer, but for the feminine traveler a very light weight is adopted, and shawl capes and tasteful braiding give the linen duster a grand air. In place of an ulster a sill dust cape is quite as frequently adopted. The cool wrap falls to the knees and in all respects is cut on the pattern of the Inverness cape, now so despised and rejected of the fashionable man.

One neat device utilized with the brown pongee dust cape is the cocky and becoming little railroad hat a woman can assume when she is making a short or long trip by rail. Her own best headgear with all its tulle and flowered fragility she can carry in an ample box on the seat beside her, assuming under the showers of railroad grit a modified edition of what the bloodthirsty Englishman has contrived for hunting trips into the Indian jungle. This is the thinnest felt, string brown or ash gray in color, so soft that it folds into the pocket and with a crown capable of so molding that it sits lightly on any coiffure. Around the brim a darker brown grenadine veil is so tied that two ends float out behind and the forepart is capable of being drawn down curtain wise over the face, else left folded about the crown.

WATERPROOF WRAPS.

Tucked into a silk reticule, no bigger than the bag that holds her bath sponge, the smart traveler carries her new and improved waterproof coat. It is made of a taffeta impervious to water, or a perfectly soft Chinese silk, that is treated so that it is as watertight as a guttapercha bowl. Patterned exactly on the form of a mendicant monk's brown robe, the silk rain coats cover the wearer from neck to heels, and are the coolest, lightest protectors yet invented. The sleeves fall away from the wrist, or can be buttoned tightly about the hand, and a hood at the back is so almost imponderable that it can be drawn up to protect, without in the least crush, the most fragile hat.

PRETTY FRIVOLITIES.

Any one who closely observes the little details of dress cannot fail to note how many and wide spreading the gathers are in the rear of the newest skirts, what a number of novel shapes are given the waists of evening dresses, where they are cut out over the shoulders, and that ropes and beads are worn about white necks at dances.

The most striking throat garniture, and one of the most costly a woman can now display, is a double row of opal beans, strung on a silver wire, and with disks of crystal between the beans. Emeralds, topaz, amethyst and the dozen and one varieties of semi-precious stones now so greatly in demand are all cut to resemble small beans and are flexibly wired for the neck. Nothing in the way of a jeweled neck ornament is worn high and close, from the base of the throat and circling out broadly on the chest all decoration is fastened.

The most charming result of the craze after transparent colored beads is the opalescent tints that light through the stones casts on the white flesh beneath them. All signs point to a continued use of excessively high trimmings about the necks of daylight costumes. Long-necked women pass broad ribbons about their throats twice and then tying a flaring bow under the chin, pin the loops and ends so that they stick out like a double pair of wings under the ears. Another attractive method is to gather great rosettes of the crispest black or white tulle in the side of the collar so that the ears are almost concealed in the downy clouds that puff out high before them.

An excessively new sleeve for cloth dresses is designed to accentuate as emphatically as possible the length of the wearer's arm, for a slim, long arm is as highly prized these days as a long slender waist. Some of these cloth, cotton and silk sleeves do not permit of [illegible] thrusting through them except half way to the elbow. A line of fine little hooks and eyes runs along under the sleeve from a space six inches from the armpit clear to the wrist. By this means a seemingly seamless casing of material fits the arm as close as the wearer's skin, and the sleeve is curiously cut on the bias to help out this effect, and to get the correct, extended fit well out on the hand. Just a fold or a flat epaulette tops the shoulder.

ILLUSTRATIONS OF FASHIONS.

A suitable foulard suit for travel is given in the group of figures. Here the silk is a dark blue figured in a pale tint of the same color, and contrasted with a trimming of coarse black silk guipure laid over a high tone of turquoise blue. The motif in the skirt is repeated in a bolero treatment on the waist. The skirt to the knees is lined with percaline or taffeta, and below that the foundation is a stiff flounce of taffeta, laid in shallow accordion pleats. A hat

A DUST COAT.

of dark blue straw faced with white and trimmed with dotted black net over white malines, a row of crisp white roses behind and a couple of black feathers in front, completes the species of toilet in which a woman suitably travels a short distance by rail or steamer when bound on a short country visit.

In the same group is shown an ideal steamer dress for June. Brown linen, trimmed in the seams with white pique, the coat worn over a white pique waistcoat, and the hat of straw, ribbon and quills.

A traveling ulster is displayed by the third figure, a clear emerald green Irish frieze, worked up with black braid. The fulness of the back is gathered under a braid strap running through silver slides, and over the shoulders fall shawl capes, that with their high collar are only buttoned to the ulster collar, and can be used or not, at the wearer's pleasure. A going away hat of chip, well weighted with yellow roses and topped by a wired skeleton bow, is the final touch of coquetry in the costume so eminently suited for an auspicious setting off on pleasure bent.

A duet cape of string brown pongee and a felt traveling hat to match display their enticing charm of comfort in the little picture. In place of pongee a light weight of brown linen makes up an equally cool and serviceable summer wrap. Yale blue silk soft as crepe and yet waterproof, is the goods of which the rain coat is made. The model is an adaptation of a friar's robe, while the huge hood comes up to protect the largest hat. A heavy blue double faced satin ribbon clasps the waist and its ends are tagged with gun metal.

MARY DEAN.

Perfuming Gloves.

A charming way to perfume gloves is as follows: Procure ambergris, one drachm, and a quarter of an ounce of orange-flower water. Mix thoroughly and rub into the inside of the gloves with cotton-wool.

Another delicious perfume for gloves is to mix half an ounce of essence of roses, a drachm each of oil of cloves and mace, and a quarter of an ounce of frankincense. Place the mixture in tissue paper between the gloves, then place a heavy weight on them. Leave the gloves under the weight for a day or two until they are permeated with the fragrance. This will cling to the gloves until they are entirely worn out.

After taking off your gloves they should be shaken and stretched out, and put where they can lie flat.

M. D.

GLOVES AND SHOES.

How to Care For Them to Get the Greatest Amount of Use.

The care of kid gloves should begin with the first trying on, for as a new glove is put on so it will fit forevermore. The insids of each glove should be powdered, using the regular glove powder. Then work each finger on gently but firmly, and finally the thumb. Use a button-hook to prevent wearing out the ends of the thumb and first finger. Remove gloves by turning the lower part over the fingers and pulling them off gently; this brings them wrong side out, so turn them and smooth each finger into shape before laying them away.

CLEANING.

Light colored suede gloves, if only slightly soiled, can be cleaned by rubbing cornmeal or dry bread over them. When really soiled both glace and suede kid gloves are cleaned with naphtha—remember this fluid is very explosive—talcum powder and white flannel. Put a glove on and with a clean piece of flannel dipped into the naphtha rub every portion of it; sometimes a spot has to be rubbed more than once; then rub dry with a second piece of flannel and dust the powder over it. Finally shake well, remove from the hand, upon which the glove is [illegible] until dry in order to retain the [illegible] the wooden stands sold for this purpose are very convenient when one has to clean many gloves. Keeping them in a box with a sachet of Florentine orrisroot gives a dainty odor to the kid.

A third method of cleaning possesses the charm of not needing any rubbing, as the gloves are suspended in an airtight preserve jar, on the bottom of which rests some lump ammonia. After exposing the gloves to these fumes for four or five days the soiled spots will be missing. The fashionable white and yellow chamios gloves so much worn in the summer are easily cleaned by washing in lukewarm soapsuds of white soap, rinse quickly in clean warm water and never rub soap on the leather; partly dry in the sun and then put on the wooden hands or the owner's until perfectly dry and of a good shape.

MENDING.

When a seam is ripped follow its original appearance, as it may be oversewed in a buttonhole stitch, the edges lapped and stitched down or put together and sewed through and through in a "prick" seam, but in any case mend the gloves on the right side. If a hole is worn or pulled apart from being too tight, do not try to pull the edges together, but work all around the edge with one, two or more rows of button-holing, which fills in the space, the last rows being connected by a line of over and over stitches. By treating gloves in this manner twice the usual wear will be had, and the gloves will be of a good shape as long as they are in existence.

CARE OF SHOES.

Next to her gloves, a dainty woman wishes to be nicely shod and to keep her shoes in order, which is an easy task if a few minutes are devoted to this twice a week. When one's pocket book can afford it, have two pairs of street shoes and one or two pair for the house, as experience teaches that changing them every day makes them last twice as long as when worn constantly. Besides this, nothing is more restful for tender or tired feet than a fresh pair of shoes during the day.

If shoes creak bore tiny holes through the outer sole and fill with oil. When a shoe pinches in one spot, lay a cloth dipped in very hot water over the place, renewing the heat as the water cools, and this will shape the leather to the foot. Keep shoes in a ventilated box or drawer, or in a shoe bag. Have an old pair to wear rubbers over, as putting these necessary articles on and off removes the polish. Fasten shoes firmly across the instep and ankles, and loosely over the ball of the foot.

USING GREASE AND DRESSINGS.

The heavy calfskin shoes so often worn nowadays in rainy weather are rendered waterproof by greasing them with mutton tallow and then rubbing with ink and sweet oil in preference to any blacking. Foot forms, or "trees," are used by some persons for every pair of shoes not in use; others keep slippers and ties stuffed with tissue paper and the former wrapped in same. Patent leather ties are cleaned with flannel and meltonian cream, rubbing the cream on with one cloth and wiping the shoe dry with the second piece of flannel; then wrap the ties in flannel, as patent leather loses its shine if exposed to the damp, dust or outdoor air.

An occasional rubbing with cold cream on a bit of flannel before using any prepared dressing will keep any shoes soft and flexible.

Suede slippers are cleaned like suede gloves. Satin slippers are treated with bran or powdered magnesia, rubbing either in well and then brushing off. Tan colored leather shoes are cleaned with a flannel cloth moistened with a little turpentine or with some of the various pastes sold especially for these shoes.

When shoes have been wet and covered with mud they will dry in a stiff, uncomfortable manner unless rubbed at once with flannel, removing the water and mud; then rub with kerosene oil, using the indispensible flannel, and let them partly dry, when a second rubbing with oil or vaseline is given. Allow them to dry in a warm nook, and finally apply the liquid or paste dressing that gives the desired polish. If treated in this way, wet shoes retain their first freshness and never stiffen as kid and leather do when wet. All shoes should be occasionally aired by an open window.

EMMA M. HOOPER.

WAR MEDALS WON BY WOMEN

Since the beginning of time women have nobly shouldered their share of burden and responsibility when wardogs have been let loose. Long before any claims for special "rights" were set up, they were accorded war medals, and other orders of merit and distinction won in home, hospital or on the battlefield.

The order of the Torch was one of the earliest conferred exclusively upon women. It was created in 1148 at the siege of Tortosa by the Moors. So hard pressed were the men that the women plunged into the fray and fought shoulder to shoulder with their husbands and sweethearts, their courage shining like a torch—hence the name of the order.

Napoleon, never too liberal in his estimate of women, made a special provision when the Cross of the Legion of Honor was founded in 1802, that they should be debarred from the right of winning it, but when informed of the remarkable exploits of a young girl, Virginie Ghesquire, who disguised her sex, and enlisting in the place of her invalid brother, distinguished herself on the battlefield, he was induced to revoke his decision, and since that time women as well as men in France have aspired to this badge of honor.

Nor was Virginie Ghesquire the only woman to win the Cross of the Legion of Honor in Napoleon's time. Marie Schelling, a Belgian girl, fought with the French armies at Jemappes, Jena and Austerlitz, and was wounded again and again. She rose to the rank of sub-lieutenant, when her sex being accidentally discovered, she was retired with the Cross of the Legion and a considerable pension.

One of the most interesting stories to Americans, however, in connection with the Legion of Honor, is its having been conferred on a little 10-year-old American girl in 1892, the year of the World's fair. This child, Jeanne Carey of Muckford, Ills., noticed one day while walking along a country road that a railroad bridge was on fire and that a passenger train was rapidly approaching. Doffing her little red cap for a signal, she rushed madly forward just in time to save the train. It was full of passengers bound for the Chicago exposition, and among them were several French people. Their gratitude and enthusiasm were unbounded, and not long after Jeanne was decorated with the Cross of the Legion of Honor by order of President Carnot.

Among the possessors of the order in France are several Sisters of Mercy. The most remarkable of these is Sister Maria Teresa of Tonquin. She was wounded at Balaclara in the Crimean war while looking after the wounded on the battlefield. She was also wounded on the front of the line of battle at Magenta in the Italian war of 1859. She has also nursed in Syria, China and Mexico. On one occasion she picked up a shell which had fallen into an ambulance in her charge and carried it away nearly eight yards, when it burst and severely wounded her. Her decoration followed later in Tonquin, where she was nursing troops, the general in command performing the investiture in the presence of the assembled troops—a mark of rare distinction.

One would hardly expect to find in Turkey an order exclusively for women, yet such is the case. It was founded in 1880 by Sultan Abdul Hamid of Turkey, and is perhaps the youngest of the orders for women. Among its distinguished possessors is a simple Turkish girl, who enlisted in the army instead of her brother, the sole support of the family, and served three years with distinction. The order is a five-pointed star borne upon a wreath. In the center of the star is a circular band, containing the words in Turkish, "Love of Man," "Help" and "Charity."

D. T. D.

ELLEN TERRY'S FAREWELL.

Great Actress About to Disappear From the Footlights.

Ellen Alicia Terry, whose retirement from the stage is a topic of interest to all lovers of dramatic art, has been steadily pursuing her profession for 48 years. Thirty years has her connection with all of Henry Irving's great productions endured, and now Ellen Terry believes it is quite time for her to resign her place to some younger woman.

Dorothea Baird, Sir Henry Irving's daughter-in-law, seems to be the one most likely to take Miss Terry's place at the Lyceum theatre, and without the least jealousy of her successor the greatest English actress of her day is preparing to step down and out. It is one of the charming qualities of Miss Terry's nature that she has never been envious or jealous of any sister professional. Sarah Bernhardt she deeply reverences, Duse she frankly adores, and the young women of the stage have invariably found in her a cordial friend.

Explaining her reasons for deserting the scene of her triumphs, Ellen Terry firmly insists that she is worn out. Since a very young woman she has been a great sufferer from neuralgia. The affliction has grown upon her with years, until she is frequently obliged to come on the stage in a condition almost bordering on delirium, so intense is the pain she endures. It was in 1856, when only eight years old, that this gifted woman made her first bow to an English audience. Then she acted at the Princess theatre in London, playing the part of Mamillius in "A Winter's Tale." She laughingly tells herself how carefully she had been coached in the simple duty of running about the stage with a go-cart. It seemed an easy thing to do, but before the audience she somehow became confused, fell over the tongue of the little cart, barked her youthful shins and moved the audience to unfailing mirth. This fearful fiasco she felt put an end to her stage career, but her parents being determined to make an actress of her as well as of her three sisters, she was given another chance.

Under Mrs. Kean at this time she acted her little parts, nearly all of them Shakespearean, and received from that great lady of the stage the best instruction. Hour after hour she spent learning to dance under the most skilful masters, and often until 5 o'clock in the morning the rehearsals she took part in were kept up. Such severe drilling and discipline no actress today would submit to, but between Mrs. Kean and her dancing master, Ellen Terry was trained to achieve much more than is possible to less carefully educated women of the stage in these degenerate times.

Nearly all those first years of her life she studied and acted Shakespearean roles. Two hundred and fifty nights she played the part of Puck in "Midsummer Night's Dream," and now, at the close of her career, she, having lived through the joys and sorrows of nearly every one of Shakespeare's heroines, prefers Portia to all the others. To her Portia's deeds and words seem the most beautiful of that troop of lovely women Shakespeare drew, and to Portia, Ellen Terry confesses she has given the most devoted study. When Ellen Terry and Bernhardt first met it was after a play in which Terry had plentifully bedewed her part with genuine tears. The French woman held her English sister by the shoulders, examined the furrows made in paint and powder by the hot salt water and wondered at the sight. Sarah Bernhardt, who never weeps on the stage, stood envious and amazed at the proof of so much feeling on the English woman's part, but Terry only laughed. Not only does she sob heartily in the moving scenes of her own role, but if she stands in the wings when a scene of any pathos is being acted her tears flow as readily as if the suffering or sorrow were really felt by the actors. It is not Ellen Terry's intention, as has been reported, to join Beerbohm Tree's company, when she leaves that of Henry Irving, but to retire to her cottage in the country and live out the rest of her life there among her books and flowers, her children and grandchildren.

MILLICENT ARROWPOINT.

A WASHINGTON WIDOW.

Mrs. Nellie Grant Sartoris, Bride-Elect of General Douglass.

Washington welcomed Mrs. Sartoris back to a home among her own people several years ago, and she has not returned to England since then, but the formal renewal of her allegiance to the United States did not take place until

MRS. NELLIE GRANT SARTORIS.

last April, when she applied to congress for re-admission to the privileges of citizenship. This step was a rather unusual one for a woman to take. In taking it, Mrs. Sartoris was actuated my a sentiment which oddly enogh seems to be as strong in her children as it is in her, in spite of their English blood.

In speaking of it, Mrs. Sartoris said: "My mother and my brothers live here. It was here that my revered father lived. I and my children want to live here, and to be citizens of the United States; I, therefore, ask congress to pass the bill and I feel grateful to those in authority for their prompt and unanimous action. You see by my marriage to Mr. Sartoris, an Englishman, I became a subject of Great Britain. I left England when my husband died and returned to the United States. I am glad to be in America and to be a citizen of my father's country. England has the tenderest associations for me and for my children, but we shall be happy here. This is our home. My son is proud of the fact that he was born in America and long ago he expressed a desire to become identified with the United States."

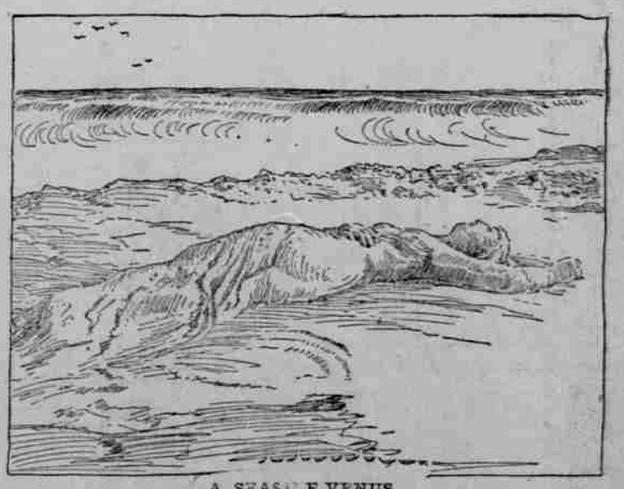
The first news that Mrs. Sartoris had that her son had thought of going to war was when he showed her General Lee's reply: "If there is war and I am again in the saddle you shall ride with me." The lieutenant's commission was a long time in coming from the president, and young Sartoris had almost made up his mind to enlist as a private, for stay at home he would not. There never was such enthusiasm as his, and it is a novelty to hear the expression of it in accents that are as strongly English as any sound ever listened to.

The mother is patriotic; she believes in "standing by the president," and in maintaining the honor of the country but she is waiting anxiously for the fulfillment of her father's sentiment: "Let us have peace. "I cannot say that I am glad to see my son go to war. For his sake, though, I try to look, if I cannot be, pleased. This war has already accomplished one thing for which my father longed, even in his last moments—the wiping out of sectional lines and the uniting of the whole people, and I know he would rejoice greatly to see my son riding by the side of General Lee; both moved by one hope—the success of the Stars and Stripes." Young Sartoris, by the way, was the first man in Washington to set the example of removing his hat when the "Star Spangled Banner" was being played.

The house in which Mrs. Grant lives, with her daughter and her grandchildren, was formerly owned by Senator Edmunds, and is on Massachusette avenue. It is an English basement house, richly furnished and with an unusually large library. A collection of tiger skins is one of the conspicuous beauties of the place. Mrs. Grant and Mrs. Sartoris entertain continually in the season, and may be spoken of as the most prominent of the famous Washington widows, in the list of which are included Mrs. Sheridan, widow of General Sheridan, Mrs. Harriet Lane Johnson, etc.

Society has seemed determined to affiance Mrs. Sartoris at least a dozen times in the last two years, but these reports were unverified rumors until the recent announcement of her forthcoming marriage with General Henry Kyd Douglas, the ex-Confederate soldier. She is a marvel of youthfulness; she has the complexion and figure of a young girl, and her glorious brown eyes are the most wonderful eyes in Washington. Her daughters are both dark, like their mother, but the son has inherited from his father the rosy blond beauty of the typical Englishman. The young ladies are romantic in name and in appearance. The elder, Vivien, has her mother's eyes and has a good deal of beauty of an exquisite, dreamy type. She is poetical looking, and is not at all like the ordinary, commonplace society girl. She was introduced into society last year with much pomp and she has had a career of triumphant popularity ever since. She was one of the most interesting performers in the "beauty show" tableaux, in which all the fashionable beauties in Washington posed, for the benefit of the soldiers and sailors wounded in the war, and which, in spite of the contradictory claims of the D. A. R. of New York, was the first entertainment given in America for the war sufferers. Rosemary, Mrs. Sartoris' younger daughter, is still a school girl, but she will probably come out next winter.

MISS YOUNG'S SAND SCULPTURE.



A SEASIDE VENUS.

Miss J. C. Young of Atlantic City, N. J., is possessed of a form of the gift peculiar to modellers of sand which makes her pre-eminent in her way. Almost every fair day, those who are on the beach at Atlantic City may notice one or more seemingly human figures outlined with rare delicacy in the sand. Sometimes the form will be that of the Sleeping Beauty. Again it will be Cleopatra, even the asp that she held to bosom to woo death not being forgotten.

At other times it will be an animal stretched in lazy luxury on the sand. All these show a talent that excites wondering comment. Miss Young models in sand simply for her own amusement and under no amount of pressure can she be induced to carry out a task of this sort in the presence of any one save the small boy whom she has accompany her in the role of assistant, a part that fills him with pride to play.

Miss Young says she never took a lesson in modeling from any one, but merely consulted her own taste and remembered what she had seen and read. Asked if it was her hope to some day be a sculptress she said: "No, indeed. This amuses me, and I have no unpleasant critics to worry me, nor have I to constantly fear that I will never gain recognition. As it is now it is pleasure. Then it would be work, and all the joy that is now mine and my little companion's would be gone forever."

A NEW PARISIAN COIFFEUR.

LUCY GERARD.

The photograph above of Miss Lucy Gerard, a well-known Parisian dancer, gives a good idea of the style of hair dressing in vogue among French grande dames, as well as actresses, just now. The front locks are richly waved and looped back in a certain effect, from the forehead, while all back hair is drawn straight up and piled or curled on the very top of the head. The effect is new, striking and becoming to nearly all faces.